

# AMERICAN ART NEWS.

Vol. VI. No. 11.

NEW YORK, DECEMBER 28, 1907.

SINGLE COPIES, TEN CENTS.

**EXHIBITIONS.****New York.**

**Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.

**C. J. Charles.**—Works of art.

**Cottier Galleries.**—Representative paintings, art objects and decorations.

**Detroit Publishing Co.**—Reproductions of American artists in AAC Facsimiles and Carbons.

**Durand-Ruel Galleries.**—Paintings of the French Schools.

**Ehrich Galleries.**—Exhibition of early Spanish and Italian masters.

**James Fay.**—Antiques.

**Fifth Avenue Art Galleries.**—Paintings and art objects, December 30, 31.

**Gimpel and Wildenstein Galleries.**—High-class old paintings.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

**Macbeth Galleries.**—Paintings by American artists.

**Montross Gallery, 372 Fifth Avenue.**—Paintings by Willard Metcalf, January 2-18.

**Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.**

**Scott & Fowles.**—Special display modern Dutch paintings.

**Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.

**H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.

**Boston.**

**Vose Galleries.**—Early English and modern paintings (Foreign and American).

**Washington (D. C.)**

**V. G. Fischer Galleries.**—Fine arts.

**Germany.**

**Helbing Gallery, Munich.**—Antiquities, high class Old Paintings, Etchings and Engravings.

**J. & S. Goldschmidt, Frankfort.**—High class antiquities.

**London.**

**James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.

**Thomas McLean.**—High class Paintings, Water Color Drawings and Engravings.

**Goupil Gallery.**—Society of Twenty-five Painters.

**Paris.**

**Canessa Galleries.**—Antique Works of Art.

**Hamburger Fres.**—Works of Art.

**Kleinberger Gallery.**—Works of Art.

**Minassian Galleries.**—Persian and Arabian objects for collection.

**Sivadjian Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

**SALES.****New York.**

**Fifth Avenue Art Galleries.**—Paintings and art objects of Sypher & Co., Jan. 2, 3, 4, afternoons at 2:30 P. M., evenings at 8:30 P. M.

**Europe.**

**Vienna.**—Bruder Egger. Antique Greek coins, collection late Russian Prince Boris Chachowskoy and a German Consul, January 7, 1908.

**ATTACKS ART FORGERIES.**

A movement has been started by local artists, headed by William Ordway Partridge, the sculptor, for a law making the forging of an artist's name

This will give rise to interminable litigation to no purpose.

There must be a much more effective way in which this whole matter can be revised, and every fake picture brought to America can be shown at its intrinsic value and every genuine picture receive its proper consideration.

How can a law enacted in America control signatures made in Europe, and under such a law how can the genuineness or falsity of pictures be determined here? Who is the expert who would consent to run the risk of being charged with criminal libel for in juring a man's business by calling a picture or a signature false? These are three questions I should like to have answered.

An Associated Press cable from Brussels says: A supposed Van Dyck has been discovered in the village of Waesmunster among a heap of rubbish from a convent that was being demolished. It was purchased for 10

**ISRAEL'S "FRUGAL MEAL."**

"The Frugal Meal," by Josef Israels, the modern Dutch master, a reproduction of which appears on this page, was painted for the late Alexander Young of London, and was one of the most notable pictures in his great collection, which was composed of representative works of the Barbizon and modern Dutch masters.

The original picture was secured by Scott & Fowles, when the collection of Mr. Young was dispersed two years ago, and is now in their galleries at No. 295 Fifth avenue. It is a perfect example of modern genre painting, and has all the characteristics which have made Israels the leader of the modern Dutch school.



THE FRUGAL MEAL

By Josef Israels

From the Alexander Young Collection

At Scott and Fowles Galleries

or work after his death a crime.

Mr. Partridge said to the Tribune recently:

This seems to be the only practical way of protecting the public against the forgeries of old masters that are being foisted upon them by unscrupulous dealers in this country and abroad. While the passage of the bill making art free, which is new pending will no doubt give a great incentive to art in this country by admitting many great works of educational value, it will lead to the country being flooded by imitations of the old masters and for a time tend to depress the present market of our native artists.

Dr. Fred Hovey Allen, commenting on the above, said in part:

Every one acknowledges the desirability of shutting out of this country fake pictures, and the only protection which we have against them to-day is a high tariff.

Suppose a law is enacted like the one suggested by Mr. Partridge and a picture is brought to America bearing a given signature. Who is to determine its authenticity under the law? The testimony of one expert will equal the testimony of another.

cents. It is thought the portrait is of a sister of Van Dyck. The head is intact, but the remainder is badly damaged. It is believed, however, that the picture can be restored to its former state.

With the aid of Henry Hammond, Ahl's picture "In the Shadow of the Cross," a religious revival will shortly be inaugurated in New York. Ahl's work is known as "The picture of mystery," and by some is described as a modern miracle. The painting puzzles scientific men and fills laymen with amazement.

In ordinary light, the picture shows a life-sized standing figure of the Saviour, clad in the homely garb of the Galilean. In the dark, the figure appears actually to move. The picture will be one of the novelties on exhibition at the Irish Fair in January at Madison Square Garden.

**DUVEEN ON CLEANING PICTURES.**

A special cable to the Herald from Paris, says the controversy in the art world about the museums continues. M. Joseph Duveen asserts that the pictures in the Louvre might be improved by washing off the dirt with cotton wool and soap and water, and wiping them with a silk cloth when dry. He made a proposal this week to deposit with the Banque de France a fund to cover the value of Watteau's "Embarquement Pour Cythere," and undertake the cleaning of the picture by this simple process, promising to forfeit the sum if the picture was in any wise injured. He says the Parisians would be astounded at the brilliancy of the colors thus brought to light. By this same method all the pictures in the Louvre would be vastly improved, he declares.

## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

The Illustration Class of the National Academy on December 29, organized a treat, under the supervision of the Misses Hinsdale and Burton, and after a goodly sum had been collected from the students, they sallied forth and brought back refreshments and soft drinks, for it was a mixed gathering. The portrait class, hearing the hilarity next door, planned a raid, but the door was held against them. Their leader, D. Spalaikavitch, managed to enter by another door, but the best of the provisions had been done away with so that this last ruse was of little avail.

The classes of the Academy during Christmas week had a slim attendance for many of the students come from places near and far from New York, so that they go home for the holidays. For this reason it is announced on the bulletin board that the usual perspective lecture given by Frederick Dielman on Thursday afternoons will be postponed one week.

The night class students of the Academy have organized a Sunday painting class, which meets in the life class every week at 9 o'clock, and has the model posing until 4 in the afternoon. Until now they have had no instruction, and have been working in their own way. Last year Walter Florian gave criticisms. E. Miner, who is known for his race-track and horse sketches, and as one of the staff of the Sunday Telegraph, is a member of the class, and is doing interesting work from the model.

The constitution of the National Academy calls for a portrait of every Associate elected to membership, and the most unique way of complying to this law was evidenced by Joseph Pennell, the well-known etcher, engraver, illustrator and writer, residing in London, from where he forwarded and presented to the Academy two framed pencil sketches, done of him by his friend, the late James MacNeil Whistler. These Mr. Pennell dedicated as follows: "Drawn by J. M. Whistler and given by him to me, and presented by me to the National Academy of Design on my election."

The various classes of the Women's Art School of Cooper Union are undiminished in number, in spite of the busy Christmas season, and the same energy and interest is displayed as always.

A large number of small "screens" have been introduced, which may be shifted about, by the students in the elementary and antique classes, at will, and which are a great aid in the study of the outline of the casts.

These casts are most numerous and beautiful. In fact, this is considered the largest collection belonging to any one school.

The still-life class, under the direction of C. Y. Turner, has added several more students to its number. The portrait class now numbers fifteen. All the other classes report progress.

The Cooper Union Museum for the Arts of Decoration is well worth visiting and studying. It is open to visitors and students are always welcomed, and if so desired, are escorted through

its various rooms, receiving full information as to the numerous exhibits. It is open daily, including holidays, from November to June, from 8:30 A.M. to 5 P.M., and from 6:30 to 9:30 P.M., and covers the entire fourth floor of the building. The students of both the day and night art schools, and numerous workers and students of other schools make great use of it. In fact, any visitor desiring to make studies or tracings or to use the text books are heartily welcomed. The museum was always a favorite scheme of the founder, Peter Cooper, having been contemplated from its very origin. Several drafts in his own handwriting still exist regarding the ground such a museum should cover, and although the artistic application to trades was never mentioned the mechanical and industrial forms were always prominent. It was not, however, until eleven years ago, in May, 1896, that the museum was formally opened to the public for its use, since which time there has been a great increase in the number of its exhibits and books through gifts, both of objects and money, so that there is now a large library, including over 700 scrapbooks. Most useful not only to students but to manufacturers and designers, to architects and sculptors, to actors and to dressmakers, to publishers and authors, is this museum a fruitful source of inspiration.

The J. Pierpont Morgan collection of textiles is most interesting. Then there are 500 pieces of Japanese textiles. It is said that this museum contains the finest collection of chairs of different periods in the country. In the Egyptian collection, loaned by Mrs. Richard Ewart, there are found, among other interesting things, two bridal dresses. There are decorative panels and copies for interiors, including some of Fontainebleau, and some of Pompeii. There are textiles and costumes of all periods, as well as embroideries and leathers, laces and samples, picture frames, and woodwork from the 14th to the 19th centuries. There are also exhibits of furniture, mounts, of books and bindings, of old clocks and china, of silver and pewter and Japanese wares, of silversmith's works, jewelry and fans, etc., etc. In fact, the exhibits are too numerous to mention, and must be seen to be appreciated. There is also a fine collection of wallpaper designs, presented by an English firm, and a splendid collection of engravings by the old masters, as well as some very valuable paintings.

The New York School of Applied Design has received fifty-dollar scholarships from the following: Charles G. Emery, 5; J. Hampden Robb, 1.

The following letter from the mother of a student, offering a gift to the new building of the New York School of Applied Design for Women, tells its own story:

My Dear Mrs. Hopkins:

When the great entrance door shall be set in place in the handsome new building of the New York School of Applied Design for Women, I ask that you will allow me to supply the cost of the knob, or handle, or latch, which turns it upon its hinges.

That door gives not only upon wide halls and corridors sacred to the Beautiful in Art—it opens as well into a realm of helpfulness which glorifies our American womanhood.

Thus it is I crave the honor, I plead the privilege, of so placing my tiny gift to your noble work that ever entering hand shall rest upon it for a brief space.

Awaiting instructions as to the amount to be designated on my check, I am, with failing gratitude,

Very sincerely yours,

HELEN FRANCIS MORRIS.

237 Washington St., Plainfield, N. J.

November 16, 1907

For the benefit of those students who were obliged to spend Christmas in New York a dance was given at the Art Students' League last Saturday afternoon. Many others had not yet gone home, so it was quite a jolly affair. Plum pudding was served as many ridiculous posters tacked up all over the school had promised.

Miss Daisy Dale also gave a small dance to her student friends at her home. It was an extremely merry party and included among the guests, the Misses Patsey O'Keefe, Anna Englander, Marjorie Collins, Mildred Copeland and Messrs. Jimmie Ryan, Claggett Wilson, Fred Ross, George Danenberg, Alfred Raboch and Howard Sherman.

Mr. Albert Smith has at last consented to pose in the Chase portrait class. His head is extremely fascinating to paint and the class is trying hard to do him justice.

## ART IN THE COLLEGES.

Harvard has lately received from the estate of D. H. Storer, M.D., '25, a collection of 245 copper coins. Among the rarities are a fine specimen of Swedish plate money and a "Granby copper." The Granby coppers were struck by a blacksmith in Granby, Conn., in 1837, and, being of unalloyed copper, quickly became worn.

The Peabody Museum of Archaeology and Ethnology has received from Dr. J. C. Phillips, '99, of Boston, a collection of decorated pottery and stone implements from the prehistoric native burial ground in the vicinity of Ramaos, Chihuahua, Mex.

Charles Q. Jones has loaned a part of his collection of rare Oriental rugs for exhibition in the fine arts department of Teachers College. During the present week he lectured upon the origin of their design, and demonstrated the different processes of their weaving on miniature looms. The exhibit, which illustrates the design, color, and workmanship of the finest periods, will be open to the public from January 6 to 18.

## CANADA.

An exhibition of over fifty oils, water-colors and pastels is being held in the galleries of W. Scott & Sons, Toronto, by Mr. George A. Reid, president of the Royal Canadian Academy. Conspicuous among the canvases is a large decorative panel, "The Iris," first exhibited in the Ontario Society of Artists' exhibition in 1906. There are also in the collection several portraits of children, a distinct departure from Mr. Reid's customary landscapes and decorative work.

Other exhibitions recently held are those by the Meadowvale Studio and by Mr. Chavenaux, showing principally landscapes, and by Miss M. A. Browne, whose keramic decoration is original in design and excellent in workmanship.

Frederick Challener before removing to his out-of-town studio, held an auction sale of pictures, comprising all the studies for his recently completed decorations in the Royal Alexandra Theatre, etc., with smaller studies and portrait sketches. As Mr. Challener's work is highly appreciated in Toronto the sale was highly attended.

E. Wyly Grier has just finished a portrait of the Hon. Chief Justice Sir Wm. Mulock, and of Mr. Sutherland Maclellan, and although very busy hopes to return to New York after the first of the year to execute several commissions that are awaiting him.

## INDIANAPOLIS.

The Herron Art Institute opened its autumn season with an exhibition by Boutet de Monvel, illustrating the life of Joanne d' Arc, and a loan exhibit of Japanese and Chinese objects of art, the latter including many splendid embroideries in robes, screens, etc., lent by Lieut. Niblack, U. S. Navy.

On December 7 the Institute opened to the public with its second exhibition of the work of American artists. This is the 23d exhibition of this character made by the Indianapolis Art Association, but the second since the opening of the Institute. The display comprises representative canvases by resident American artists, and those living abroad; is one of the best ever given in this section, and will close January 6, when the third exhibition of the American Photographic Salon seen in Indianapolis, will open. The Institute is the scene of much social activity, the American artists exhibition having opened with a reception.

Mr. William Henry Fox, director of the Institute, was made a member of the commission to select a sculptor for the statue of General Lew Wallace, an appropriation for which was made by the last Legislature. The statue will be placed in Statuary Hall, Washington.

The Kohlmann Galleries opened with an exhibition in November of the work of George Elmer Browne, who has recently returned to America after a long residence abroad. One of his canvases "The Bait-Sellers of Cape Cod," is now the property of the French Government.

## TOLEDO (OHIO).

Recent pictures by F. Hopkinson Smith are on view in the museum and have attracted many art lovers. The two local artists' organizations, the Tile Club and the Athena Society, have a joint exhibition of pictures also in the museum, which is characterized by a local "first nighter" as "the best display of local talent even seen in Toledo." To judge from the admirable colored reproduction in the Museum News of one of L. E. Van Gorder's pictures, that artist, who has 35 oils in the display, is a landscapist of marked ability. His work should be seen in the east. Other contributors of notable work are Josephine Ormond Calder, Anna L. Thorne, Kate Brainard Lamb, Marie Osthaus Griffith, E. W. Chamberlin, Thos. S. Parkhurst, Alice Waite, Lulu M. Snell, Marion A. Seiders, George W. Stevens and Emilie Koch.

The fourth International Photographic Salon still has its exhibit at the museum.

## PROVIDENCE (R. I.).

The leading art galleries of the city offer unusual attractions through the holidays, although but one opening, that of the exhibition of artistic jewelry by Mr. Frank Gardner Hale of Boston, is to be chronicled. At the Rhode Island School of Design, Robert Reid's exhibition of paintings, the most important of the season so far, has attracted an unusual number of visitors to the galleries, and the miniature exhibition, the exhibition of old jewelry and silver, to which several additions have been made, in the inner gallery, have received their share of attention. These exhibitions will continue through the week, but the jewelry sent by Mr. Hale remained on view in the Japanese gallery only through last week.

Miss Eliza H. Bridgman, who recently returned from her annual trip abroad, has reopened her studio at her home at East Providence Center.

## CALENDAR FOR ARTISTS.

**WASHINGTON WATER COLOR CLUB**, Hemicycle, Corcoran Gallery

Exhibits received, January 15.

Opening of Exhibition, January 22.

Closing of Exhibition, February 12.

**ARCHITECTURAL LEAGUE OF NEW YORK**, 215 West 57th St., N. Y.

Exhibits received, January 16 and 19.

Opening reception, February 1.

Closing of Exhibition, February 22.

**GILL EXHIBITION**, Springfield, Mass.—

Thirty-first Annual Exhibition of Paintings.

Collections, January 17, 18 and 20.

Opening of Exhibition, February 5.

Closing of Exhibition, February 25.

**CHICAGO ART INSTITUTE**, Chicago, Ill.—Works by Chicago Artists.

Entries to be made by January 21.

Works received until January 25.

Opening of exhibition, February 4.

**AMERICAN SOCIETY OF MINIATURE PAINTERS.**—

Nineteenth Annual Exhibition, Knoedler Galleries, New York.

Works to be sent to 139 West Fifty-fourth Street, February 8.

Opening of Exhibition, February 15.

Closing of Exhibition, February 29.

**NATIONAL ACADEMY OF DESIGN**, 215 West Fifty-seventh St., N. Y.—

Eighty-third Exhibition, Paintings and Sculpture:

Works received, February 26 and 27.

Opening of Exhibition, March 13.

Closing of Exhibition, April 18.

**NATIONAL SCULPTURE SOCIETY**, 215 West Fifty-seventh St., N. Y.

Exhibition of Sculpture in Baltimore, Md.

Works received, New York, March 9 and 10.

Works received, Baltimore, March 24 and 25.

Opening of Exhibition, April 4.

Closing of Exhibition, April 25.

Herman N. Hyneman, the well known portrait painter of this city, died in Philadelphia, at a hospital where he had gone two weeks ago to be treated for an internal disease from which he had long been a sufferer. Mr. Hyneman was born in Philadelphia July 27, 1859. While still a youth he went to Paris and studied painting under Leon Bonnat. His first important picture, "Desdemona," was exhibited in the Paris Salon, and later it received the place of honor in the exhibition of the Pennsylvania Academy.

On his return Mr. Hyneman first opened a studio in Philadelphia, but afterward he came to New York, where he lived for several years. He painted the portraits of many prominent persons, and his work is represented in various public galleries and historical museums. He received the gold and the silver medals of the Pennsylvania Academy, and was a member of the Society of Artists and Illustrators, the Associated Arts Society and the Art Club, of Philadelphia, and the Salmagundi Club, of New York. While living in Paris he married Miss Juliet Jolly, of that city, who survives him.

In the early part of the summer Leon Dalo went to Germany but later returned to New York and went to his summer studio in Maine, where he painted a number of pictures.

## THE LATE EDWARD KEMEYS.



EDWARD KEMEYS

A memorial exhibition of works in sculpture by the late Edward Kemeys in the Hemicycle Hall of the Corcoran Gallery of Art at Washington, D. C., closed on Christmas eve. It consisted of about 100 original bronzes and plaster models of American animals as well as 8 or 10 reliefs of well known Indians. The Art Institute of Chicago loaned its entire collection and various private individuals made important loans. Never before has so comprehensive a collection of Mr. Kemeys' work been shown, and rarely has a more interesting exhibition been opened to the public.

The position Mr. Kemeys held in American art is unique, and the work he produced none other has attempted. Born in Savannah, Ga., in 1843 of northern parents, he was taken, when a lad, to New York city, where he received a common school education. His boyhood vacations were spent on a farm belonging to a relative in the middle West and it was there that he gained his first knowledge of wild animals. When the Civil War broke out he enlisted in the 65th N. Y. regiment and before its close had risen to the rank of captain. It was some time after this, while working as a surveyor, that he made his first experiment in modeling, but almost at once he accomplished excellent results.

After attaining a measure of success he went abroad, exhibited in the Paris Salon, met Barye, traveled and indirectly studied, but he felt strongly the need of individual expression and returned home to seek out a way of his own in his native land. Self-taught he was not untrained. He studied faithfully the anatomy of the animals he portrayed, but what is more, he realized their characteristics. He has rendered in accurate manner, not merely the form but the spirit of the wild creatures of America. Primarily he was not a technician but intuitively his conceptions found plastic expression. Even his smallest works are well massed and though occasionally a glint of humor is shown, it is never to the detriment of the larger qualities.

And he was not only a great sculptor but a great man—a brave soldier, dauntless hunter and boon companion. Though physically disabled for some years before he died he never lost courage or laid aside his work. He lived a full life and left behind him, as this exhibition will show, a splendid record of his industry and genius. His death occurred on May 11, 1907, at his home on Georgetown Heights and he was buried two days later with military honors in the National Cemetery at Arlington.

Leila Mechlin.



THE DEER STALKER

By Edward Kemeys

At Knoedler's in February, Richard Hall will have an exhibition of his recent portraits, including those of Prince Wilhelm of Sweden, Mrs. Charles M. Schwab, Mr. Reginald Vanderbilt, Miss Rosamund Street, and two of the artist's daughter.

Mr. Brisoff, the Russian painter of arctic scenes, is soon to visit America, and has asked the American Embassy in St. Petersburg to obtain a reduction in duties on his pictures.

Channing Pollock, the English sculptor, is soon to visit New York to make a portrait bust of a well-known collector. He has recently completed a portrait bust of Mr. Henry J. Duveen.

The thirty-first annual exhibition of paintings by American artists at Springfield, Mass., will open February 5, and remain open through February 25. Selections on January 13, 14 and 15, will be made. Collections on January 17, 18 and 20, 1908.

Albert Groll spent the summer in Arizona, and the Yellowstone Park. He brought back a number of sketches and pictures, among them an exceedingly interesting one of the Emerald Springs.

Charles P. Gruppe, who has been living and painting at Katwyk, Holland, for some years past, and whose strong and characteristic canvases shown at exhibitions throughout the country have kept him before American art lovers, is coming to New York next month to select a place for permanent residence. He will hold an exhibition of some fifteen recent pictures at the Oehme Galleries next month.

A special commission appointed by the last Rhode Island Legislature to secure a portrait of General Nathaniel Greene, to hang as a companion picture to Gilbert Stuart's painting of George Washington in the State Capitol, has awarded the contract to Gari Melchers, of New York.

Herman A. Webster, one of the younger American painters and etchers in Paris, has returned to his home in Chicago to remain until early spring. He is the son of Mr. and Mrs. George H. Webster, 2821 Prairie avenue. While in Paris he exhibited at the Salon paintings in oil and a group of etchings and giving particular time to the latter art exhibited recent prints in the Royal Academy this summer.

## SPECIAL ANNOUNCEMENT.

The Art News has become so valuable a medium for information to artists that we have decided to hereafter insert special cards announcing studios to let or sublet, studios or apartments wanted, models applying for posing, or models wanted, etc., in brief any artists' wants or offering, including instruction, classes, etc., at a special rate of 25 cents a line for not less than four lines each insertion, and 15 cents a line for any further number of lines each insertion. We will receive answers to advertisements at this office, under initials if desired, and will forward same.

## AMONG THE ARTISTS.

Daniel Chester French is designing the pediment for the Brooklyn Institute of Arts and Sciences.

Augustus Lukeman is making a memorial tablet of the Rev. Dr. Gillespie for a Presbyterian Church at Pittsburgh.

Clara MacChesney returned from England late in the fall. During her stay in London she was the guest of the Lyceum Club, of which she is a member. At her studio, 27 West Thirty-third Street, she is engaged in painting portraits.

Irving R. Wiles returned last week from Michigan, where he went to execute some portrait orders.

Alice Beckington is painting miniature portraits of the little daughter of John Caswell and the child of J. F. Archbold. Miss Beckington is teaching at the Art Students' League this winter.

Frank and Bolton Jones have returned from their summer studios at South Egremont, Mass., and are settled for the winter in their 67th street apartments.

W. Granville Smith spent the summer at his home in Belport, L. I., where he painted a number of landscapes. He returned to New York a few weeks ago and is painting in his studio at No. 96 Fifth Avenue.

## AMERICAN ART NEWS.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 18 Rue Call, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

Copies of the "American Art News" can be found in the reading-rooms of all the Public Libraries in this city.

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Crédit Lyonnais . . . . . 81 Boul. des Italiens  
Comptoir National d'Escompte . . . . . 2 Place de l'Opera  
American Art Association . . . . . Notre Dame des Champs  
Munro et Cie. . . . . 7 Rue Scribe  
Chicago Daily News . . . . . Place de l'Opera  
Thomas Cook & Son . . . . . Place de l'Opera  
Students' Hotel . . . . . 93 Boul. St. Michel  
**BRUSSELS.**  
Crédit Lyonnais . . . . . 84 Rue Royale

## A HAPPY NEW YEAR.

The Christmastide is passing, and before another number of Art News makes its appearance a New Year will have dawned. The old year went out with few regrets and the New Year is hailed, we trust, with hopefulness. The past twelve months, and especially the past three months, have been indeed trying ones to those interested in art life and business. It is difficult to recall a period of such alarm, and following stagnation of movement as has been our lot of late. But the closing days of 1907 have shown a betterment of feeling, and a slight but growing improvement in the art trade, and there is every reason to believe that, unless something unforeseen occurs, conditions will grow markedly better from now on. Artists, art lovers and dealers, all have felt and are feeling the pressure of the times, but the New Year comes with a message of hope and cheer. So let us be cheerful and hopeful, and at least welcome 1908 with a smile. As old Omar Khayam sang: "Ah, fill the cup. What boots it to repeat."

How Time is flying underneath our feet!

Unborn to-morrow and dead yesterday  
Why fret about them if to-day be sweet?"

## OUR TRAVELLING EXHIBITION

Owing to the uncertain condition of business in the West and South little has been said of our second Travelling Exhibition of American pictures, which under the efficient management of Miss Merrick has been in preparation for some time past. It has been planned that the exhibition should go this season to the art clubs of several western as well as southern cities, but it has finally been decided that the display shall proceed first to Minneapolis, Minn., where it will open early in January under the auspices of the Minneapolis Society of Fine Arts. It will probably then go to the western cities, and perhaps to Savannah and other southern cities not yet decided upon. The artists have most kindly and cordially responded to our invitation to contribute representative pictures and the exhibition will start out with every chance of success.

## THE COURAGE OF CONVICTION.

To our criticism of the action of the Museum News, published by the Toledo Museum of Fine Arts, in soliciting advertisements for that publication from outside dealers, the director of the museum and editor of the News, Mr. George W. Stevens, replies both by personal letter and also in the December issue of the News, defending the criticised action on the ground that advertising is necessary to make the publishing of the paper possible. To our further criticism that the soliciting of advertising by a museum publication is undignified, and that it would look strange to see Sir Purdon Clarke, for example, soliciting or sending agents to solicit advertising for the Metropolitan Museum Bulletin, Mr. Stevens replies that "way back in the seventies when the Metropolitan Museum had its birth in Dodworth's Dancing Academy, somebody had to hustle for the small sums."

We appreciate Mr. Stevens' courage of conviction, and frank retort to our animadversions, but we feel he has missed the point of our criticism. It is undoubtedly true that the Metropolitan grew from small beginnings and had to resort to many ways to raise the funds necessary for its life and growth, but we will wager that the Metropolitan, the Boston, the St. Louis and other representative institutions of the country, never attempted to levy contributions for their support, and especially for the support of their bulletins or publication, from collectors or dealers who might at any time wish to receive favors from said institutions. We will go further and say, while acquitting Mr. Stevens of any such idea or intention, that it is in a way coercion on the part of a public institution to solicit monetary favors from any one who may wish or have occasion, from the nature of his business, to wish to sell some picture or art object at some time to said institution. A private individual has every right to solicit business for his journal or catalogue

from anyone in or out of his line of business, but a public institution, and especially the director of such public institution, places himself in an undignified and curious position when he does so. Surely Mr. Stevens must see the point without further explanation.

We will go further. The dealing in pictures, the giving of verbal or written opinions on pictures or art objects offered for sale by outside persons to private individuals by a director of a public museum are, to our mind, and we feel sure to the minds of all fair people, not only undignified, but distinctly improper. Mr. Stevens presumably has not erred in this way, but Toledo is near Buffalo, "evil communications corrupt good manners," and verbum sapiente.

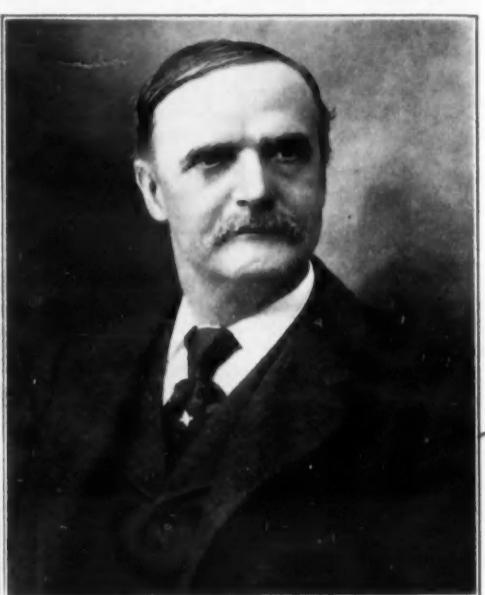
## THE COMING OF MORRIS.

We congratulate the National Academy and the art lovers of New York on the coming to aid in the management of the Academy exhibitions and in the raising of the fund for the new and needed galleries, of Mr. Harrison B. Morris, of Philadelphia. Whatever may be Mr. Morris's faults, with which his enemies credit him, and which his friends deny, he is a worker who has shown results. It is to be hoped that he will be able to induce the Academy to do away with its old rule that no picture publicly exhibited before shall be shown at its displays, for the absence of this restriction gave Mr. Morris for some years and gives the present director of the Pennsylvania Academy in Philadelphia, the opportunity to secure and make a thoroughly strong and representative display, and one far superior to any that the New York National Academy can, under this antiquated rule, obtain.

It is rather amusing to have the New York Herald gravely state that one of Mr. Morris's first moves will be to secure adequate representation of the old Academicians and Associates who are sparsely represented in the present winter academy. The inexperienced writer who made this statement doesn't know the history of the Academy, and decidedly doesn't know his Morris. We extend a hearty welcome to Mr. Morris, and wish him every success in the Metropolis. They do say that Philadelphia is both pleased and disturbed at his new move.

In his speech at the dinner of compliment given to Mr. William T. Evans at the Lotos Club last week, an account of which appears elsewhere, Sir Caspar Purdon Clarke caused a mild sensation by some remarks on the quality and durability of pigments used by American painters of the day. He is said to have stated that while even the earlier paintings of the late Albert Bierstadt had remained fresh and clear in color some of Whistler's at the Metropolitan Museum, and notably one of the Nocturnes had so deteriorated that it had been found necessary to restore it two or three times.

## WILLIAM T. EVANS HONORED.



WILLIAM T. EVANS

Photo by Davis &amp; Elekemeyer.

A notable and enjoyable dinner of compliment, to commemorate the gift to the nation of a representative collection of American pictures by Mr. William T. Evans, was tendered to Mr. Evans by some fifty artists and art-loving friends at the Lotos Club on the evening of December 18 last.

The dinner was exceptionally well arranged and appointed and was a deserved tribute to Mr. Evans' interest in and support of American art and his patriotism in his gift to the projected National Gallery at Washington through the Smithsonian Institution.

Mr. Frank R. Lawrence, president of the Lotos Club, presided, and acted as toastmaster. Mr. Evans was at his right, and Sir Purdon Clarke on his left, with Dr. Alexander Humphreys at the right of the guest of honor. Henry W. Ranger, Col. Henry B. Wilson and Prof. Rathbun of the Smithsonian, also occupied seats at the head of the table.

After Mr. Lawrence had gracefully stated the object of the dinner and congratulated Mr. Evans on his splendid and appropriate gift, Mr. Evans responded feelingly and expressed his pleasure at and appreciation of the compliment paid him in the dinner. He announced that it was his intention to increase the number of pictures in his gift to the nation to 100, and that should he be prevented from carrying out this purpose, he had left provisions in his will to make it effectual. Sir Purdon Clarke and other guests also spoke and a beautiful loving cup was presented to Mr. Evans.

Among the artist and art lovers who assembled to do honor to Mr. Evans, in addition to those mentioned above, were Gifford and Reynolds Beal, Evergood Blashki, Charles C. Curran, F. S. Church, Charles H. Davis, Louis P. Dessoar, Paul Dougherty, C. Melville Dewey, John Elderkin, August Franzen, Albert Groll, A. Jongers, Louis Loeb, H. R. Poore, F. Ballard Williams, Elliot Daingerfield, J. Harsen Rhoades, A. Muller-Ury, Cullen Yates, J. W. Fosdick, Ben Foster, Carroll Beckwith, Leonard Ochtman, E. H. Potthast, John La Farge, E. Irving Hildebrandt, C. H. Miller, Irving R. Wiles, L. A. Lehmer, Charles Warren Eaton, S. A. Smith, Thomas R. Ball, John D. Crimmins, Frederic Bonner and Jules Turcas.

Mr. George A. Hearn, it will be learned with regard, has been quite ill at his son-in-law, Mr. Clarkson Cowell's, apartment. He has been confined to the house for over a fortnight with a severe cold, and has improved since Monday, when his illness took a favorable turn.

## LONDON LETTER.

December 18, 1907.

Sir Charles Holroyd has to be congratulated on the successful resurrection of an important Reynolds. Some thirty years ago Sir Joshua's "Holy Family" was withdrawn from exhibition at the National Gallery owing to its wrecked condition. It was a mass of bituminous dirt, repainting and cracks, although but for the testimony of those who saw it then, one would never suspect its evil state from its present condition as it now hangs in Room XVIII. Under the skillful hands of Mr. Buttery, the dirt and overpainting have been cleaned away, and it is stated that except for filling the cracks in the Virgin's neck and a crumbling of tempera on the pink robe, the painting has not otherwise been repainted. The result is a most interesting example of the English master's treatment of a religious subject, simple and natural in conception, and effective in composition. The color scheme is of a Venetian opulence, and the landscape background is so beautiful that one regrets Sir Joshua did not more often set out to rival Gainsborough. The woodeny pair of hands to the right—the weakest spot in the canvas—can hardly be accepted as Sir Joshua's, although he must, I think, be saddled with the responsibility of the stiff and unsatisfactory St. John.

Thanks to the generosity of Mr. Geo. Salting, the French section at the National Gallery has been strengthened by the loan of four Corots, a Diaz and a Daubigny. The last two, it is interesting to note, were painted in the same year, 1871, when Daubigny was evidently under the spell of Corot, and treated landscape more dreamily and less realistically than was his habit later. The Diaz, with its stormy sky, shows a more tragic mood of nature than we are accustomed to associate with this painter of sparkling sunlight, but both are of great interest, and the two larger Corots are equally important and in some respects still more characteristic of their painter. It is satisfactory to note how fitly Boudin holds his place by the side of the protectors of his youth.

In view of its exhibition now, together with Ruben's "Wolf Hunt," at Messrs. Sulley's Galleries, 159 New Bond Street, it is interesting to read Mr. T. Sturges Moore's acute comments on the "Four Saints" in his admirable volume on "Correggio" in Messrs. Duckworth's "Red Library of Art."

"Were the figures more convincing in themselves, the "Four Saints" belonging to Lord Ashburton would deserve the highest commendations, the proportions and general light and shade of the picture are admirable, but in it we have the first blare of some of Correggio's most insulting tricks of facile rhetorick—St. Peter, with his mock austerity, and St. Leonard with his indecently rolled-up eyes. The charming trait of representing St. Martha leading her tame dragon by a string might, if it were not traditional, rank as a freak of that youthful and pagan detachment from the import of his subject we before noticed; just as his two male saints certainly denote that the young artist, although bored by his subject, had not yet thought of subordinating it to his own fancy."

A record price for old Bristol porcelain was made at Christie's December 13, when a yellow trellis-pattern teapot of this make, formerly in the possession of Edmund Burke, and bearing his arms, made 420 gns.

A high price was paid for a fine ex-

ample of Lawrence in Messrs. Robinson & Fisher's auction rooms last week. It was a portrait of Mrs. Allnutt, exhibited at the British Institution in 1843, and is generally considered one of the best pictures ever painted by Sir Thomas. After a keen fight with Mr. Huggins Messrs. P. and D. Colnaghi secured the masterpiece at £3,045. A sketch of Pope Pius VII., attributed to the same artist, only brought £105.

The purchase of a Millais for £1,000 for the Glasgow Gallery has excited much hostile comment locally. It is contended that the price paid was far too high, especially considering the fact that a smaller but better painted Millais was sold at Christie's the other week for a ten-pound note.

The National Gallery of Scotland at Edinburgh has recently acquired two fine examples of the art of the late Arthur Melville, a water color, and an oil painting. The executive committee of this gallery has recently issued an appeal to Scottish collectors, urging them to support the gallery by bequests, gifts or loans, and mention is made of several masters at present unrepresented, examples of whose work would be greatly welcomed. They include a number of French artists, notably Chardin, Fragonard, the Barbizon Group, and Manet.

The winter exhibition at Burlington House next month will include a representative collection of works by the late James Clark Hook, who will be shown as a figure and landscape as well as a sea painter.

The exhibition of drawings by Augustus John of the new English Art Club is proving an extraordinary success at the Carfax Gallery. Notwithstanding the financial depression more than half the exhibits are already marked sold at prices ranging from 8 to 20 gns.

The Turner Gold Medal at the Academy School has for the second time in succession been won by a woman student, this time Miss Robilliard, with her "A Passing Storm." The gold medal and scholarship for historical painting was won by Mr. Crisp by a single vote, his runner-up being Mr. G. T. Bird, who was awarded a special consolation prize of £50, in addition to an honorable mention for his powerful and dramatic rendering of "Saul and David."

The Earl and Countess of Warwick having sold their London residence, Warwick House, facing the Green Park, to Miss Dodge of New York, the contents, including some good decorative English and French furniture, were sold by auction this week. The Chamberlain Worcester dessert service of 50 pieces brought 290 gns. A Louis XIV. writing table made 75 gns., a William and Mary ebony cabinet 76 gns. Individual prices were very low, but a total of close on £5,000 was realized. At a sale of old silver at Christie's, twelve James I. silver-gilt spoons made £480.

Inasmuch as it is craftsmanship in which Birmingham excels, it is a pity that paintings should predominate in its Arts Crafts exhibition, though the work in tempera of Messrs. Joseph E. Soutthall and Arthur J. Gaskin—who have played leading parts in the revival of this medium—has distinction and decorative charm in its design and color. Throughout, however, the draughtsmanship of this school is flabby and weak if we except the book-plates and pen-drawings of that decorative if archaic illustrator E. H. New and the drawings for wood-cuts of C. M. Gere. Mrs. E. M. Soutthall's cut-work and Greek lace on hand made linen, Miss Newill's embroideries and the jewelry of Mr. and Mrs. Gaskin might have been more extensively represented

## NASHVILLE (TENN.).

The Nashville Art Club is arranging a loan portrait exhibit for January at the Carnegie Library, which promises to be of much artistic and historic interest. There are good examples here of the work of leading portrait painters of earlier generations, both American and foreign, assuring a display. A series of living pictures will also be a feature. The Nashville Art Club is studying engraving this year, and two regular meetings have been held, in addition to a social meeting December 13 at the home of Mrs. Frank Avent. At the October meeting a paper was read on "The History and Technique of Engraving in Germany to the Eighteenth Century." At the December meeting "Engraving in Italy" was considered, and in January the subject will be "Dutch and Flemish Engraving." For the remainder of the year the subjects for study will be: February, "Engraving in France"; for March, "Engraving in England"; May, "Whistler as the Exponent of Engraving in the Nineteenth Century," and for June, "Engraving in Japan."



MARBLE HEAD OF ALEXANDER THE GREAT  
Attributed to Lysippus

At Sivadjan Gallery, Paris

At the second meeting of the Art Club in November, the members enjoyed a private view of the Brantley Smith art exhibit, in progress at the Carnegie Library, December 1-7. The Art Club had as their guests on this occasion an organization which will affiliate with them this season the Public School Teachers' Association, which is doing much to arouse a local art interest. It recently brought to Nashville the Turner Art Exhibition of Boston. Attractive musical programs were given at the Carnegie each evening, the exhibit was in progress, and one evening Mrs. James C. Bradford read a paper, "Art in the Public Schools."

Miss Ella S. Hergesheimer, of Allentown, Pa., who has had a temporary studio here for the past six months, while filling some portrait commissions for Vanderbilt University and other orders, has just concluded a two-weeks exhibit of her work in her studio in the Money Building. The chief feature of the exhibit were two portraits, one of Mrs. George A. Washington, one of the most beautiful women in the state, with her little son, and the second of Mr. J. B. Hamilton, a prominent citizen of Nashville. There are also two charming portrait sketches of Mrs. Washington, one in the costume of a Spanish dancing girl.

## PARIS LETTER.

Paris, December 18, 1907.

What is said to be the largest carpet ever made at Aubusson has been received at the Hotel Meurice. It measures eleven meters by seven, took twenty women six months to complete, and cost 15,000 francs (\$3,000). It has been placed in the Louis XVI. salon of the Carnavalet Museum, which has just received a unique historical collection bequeathed to it by Mme. Blavot, consisting of various articles used by Louis XVI. and his family when they were incarcerated in the Temple Prison, comprising the locksmith's tools with which the monarch worked while in jail, Queen Marie Antoinette's counterpane and toilet table, with her mirror, a game of lotto which beguiled the Dauphin's imprisonment, and Madame Adelaide's bed, with a chintz covering in Louis XV. style.

After the salon of 1883 Paris bought Baffier's statue of Marat. A row was made by Marat's denunciators, but a little later the statue quietly and suddenly made its appearance in the Parc Mont Souris. When it was discovered such a row was made that the Chamber of Ministry took the statue down and hustled it away to one of the city's storehouses.

Recently it was surreptitiously reinstalled at the Buttes Chaumont without an inscription. It was quickly identified as Baffier's Marat, but in recognition of its artistic qualities and through the influence of the old Paris commission a demand is now made that a place be given to the statue in a museum in recognition of Baffier and as a recompense for many years of neglect.

A pure model of Grecian art and beauty is now on view at Mihran Sivadjan's Gallery. It is the head, in white Paros marble, of a lost statue of Alexander the Great, attributed to Lysippus (IV. century B. C.).

An exhibition of paintings at the American-English Hostel, in Paris, has shown much promising talent among the young art students. The exhibition, given in the hotel atelier, was one of the smallest but one of the brightest seen in Paris for a long time.

The first prize was won by a young American girl, Miss Estelle Rice, who received great praise and also \$100 for a charming little sketch called "Shrimping." Miss Tongue, one of the students at the hostel, exhibited a symbolic painting.

A special cable to the Herald from Paris says that the question of charging for admission to the city museums again came up in the Municipal Council, when it was decided that a charge should be made every day except Thursday, Friday and Sunday. There is a strong minority of opinion that it will not be a source of revenue, but will deprive many people of the chance of visiting the city collections.

The second number of the Museum News—that for December—published by the Toledo Museum, of Toledo, O., is a marked improvement on the first, both from the typographical and art viewpoints. It is also well edited and compiled and contains much interesting matter.

An unusually good color reproduction of a picture by L. E. Van Gorder in the Tile Club exhibit at the Museum adorns the first page. This is delicate and soft in color, and gives a faithful rendition of the atmosphere and luminosity of the original. Both the Museum and its director, Mr. Geo. W. Stevens, are to be congratulated on the Museum News.

### CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

**Astor Library**—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.

**Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

**Cottier Galleries**.—Watercolors by French, Dutch and American artists. Also nine representative canvases by Albert P. Ryder, to January 11.

**Knoedler Galleries**.—Paintings by A. Benziger, January 2-11.

**Lenox Library**.—Etchings by Jacque-mart and wood engravings by Prunaire.

**Metropolitan Museum**.—Open daily. Admission Mondays and Fridays, 25 cents. Free on other days.

**National Academy of Design**, 215 West Fifty-seventh Street—Winter Exhibition. Open daily.

**Tooth Gallery**.—Miniatures by Alyn Williams.

### EXHIBITIONS NOW ON.

At the National Arts Club the second annual exhibition of "Books of the Year" will remain open through Tuesday next, December 30. This display is one of the most interesting of its kind, and should be seen and studied by all lovers of design and fine and artistic bookbinding work. A special exhibition of contemporary American art will open at the club with a reception on Saturday afternoon next, January 4. There will be a talk on the subject of contemporary American art at the clubhouse by Messrs. John Nilsson Laurvik, Leon Dabo and Charles Leonard van Nopen and others on Wednesday evening, January 8.

The close of the year is marked in the beautiful and artistic galleries of Cottier & Co., No. 3 East Fortieth street, by two special exhibitions—one of over two score American, French, English and Dutch modern water colors and another of nine examples of the brush of that strong and original American painter, Albert P. Ryder.

The water colors, which have been carefully assembled by Mr. Fearon, the New York manager of the Cottier Company, include several familiar ones and some that are new even to the clientele of the house. There are five unusually good examples of the colorist, W. Gedney Bunce, all Venetian scenes, two early examples of the lamented Twachtman, giving little indication of his later manner, broadly painted in washes, and clear and fresh in color, an early La Farge, fine in action and rich in color, dated "Newport, 1865," and a really strong piece of character painting by Clara McChesney, a half-length of an old man reading, "The Philosopher. The French pictures include four examples of Jules Lessore, one especially of the Abbey St. Denis, a splendid piece of architectural painting and drawing, a nice little bit by Harpignies, some landscapes by Stacquet, two animal pieces by Lancon, as good as Shaw: a large ebauche by Rousseau, an early effort and full of rugged strength; several clear-airied, fresh-colored, little landscapes by Pecquereau; two unusual examples of Degas, an early little gray-toned sketch of Honfleur by Jongkind, and a drawing of sheep by Rosa Bonheur and of "Un Spadassin," by Charles Meissonier from the Secretan sale.

Among the Dutch watercolors are a small and charming Neuhaus, "Lowering Sail"; an excellent Mesdag, and well-chosen and characteristic examples of Mauve, De Zwart, Bastert and Van der Velden. W. E. Lockhart well represents the modern English handers of the lighter medium in his "Village Crucifix" and "View of Granada."

The nine examples of Albert P. Ryder hung in the adjoining gallery show this painter at his best. The large and morbid "Death on the Pale Horse," which suggests Courbet and yet is all Ryder; the exquisite deep feeling "Rising Moon," the golden, glowing "Hay Wagon," the rich, luminous "Long Bridge," the tender "Coast Scene" and "Smugglers' Cove," the last permeated with feeling, and, lastly, the "Cathedral City," so rich in color, so mystical and so feeling, that it might almost be an early Italian work, all evidence the remarkable versatility of this remarkable man.

Through Tuesday next, December 30, the exhibition of photographs and auto-color schemes by the Photo-Scessionists will remain open at No. 291 Fifth avenue. Some fifty-eight drawings by Auguste Rodin will be shown at the rooms from January 2 to 21. This display has been arranged by Mr. Steichen and will have rare educational as well as art value and interest.

The heroic head in marble of Lincoln by Gutzon Borglum continues to attract throngs to the Gorham Company's building, where it is exhibited in the Fifth avenue window. In this head Mr. Borglum has unquestionably surpassed all his previous efforts at portraiture in sculpture. The expression of infinite sadness, the sympathy with the evident suffering of the subject and the nobility of pain impressed upon the brow—all are wonderfully brought out, and the work should place Mr. Borglum well in the front rank of American sculptors. The conception of this head is rarely fine and its execution remarkable. It is said that the head is to be fitted to a body later on, and that the completed work will find a suitable place at Washington, one that will in this great work perpetuate better than any memorial heretofore executed the personality of the martyred President.

### EVERGOOD BLASHKI'S EXHIBITION.

Evergood Blashki, one of the strongest and most promising of younger American landscape painters, has been holding an exhibition of a score of more of pictures painted the past two years, at his studio, No. 33 West Sixty-seventh Street. The canvases are for the most part, wood interiors and breezy uplands. The artist has painted, as will be seen at once, with Henry W. Ranger, and naturally the influence of that strong personality is seen in his work. But he does not fail to strike an individual and original note. His wood interiors have a sense of space, of air and light, and his open country landscapes, mostly painted in Nova Scotia, are exceedingly well composed and are luminous and clear aired. There is a feeling of outdoors, of joyous sympathy with nature in all Mr. Blashki's work. He paints truly and strongly and with simple directness. The little display is one of the best made this season, and the artist is to be congratulated upon it.

Everett Shinn is building a large studio in the rear of his house, 112 Waverly Place.

### THE WINTER ACADEMY.

#### Second Notice.

The prizes at the second Winter Academy Exhibition were awarded too late for comment in my first hasty review in the Art News of December 14, although announced in that issue.

It would appear that on the whole these were wisely bestowed, although, unless there were limitations which prevented, it is difficult to understand why Albert Herter's charming decorative canvas, "The Moyen Age," was not a prize winner. W. T. Smedley's large and fine composition group, "The Booklovers," really portraits of his wife and children, won the Carnegie prize for the most meritorious picture. This prize is always difficult to award as its scope is broad. That the picture has the essentials of correct drawing, good color and composition and truthfulness there is no denying, but it is dry in color, and has too much the impression of an illustration to make it a really great work.

Miss Lydia Emmet had deserved the claims for the Proctor prize for the best portrait, but there are those who would have preferred to see this prize go to Wilhelm Funk's well-known and masterly Capt. Try Davies—the very best and strongest portrait he has ever painted. Irving Wiles' exquisitely refined "Lady in Black," a superior work in any exhibition, and remarkable in technique, or Frank Fowler's virile, truthful and solidly painted presentation of that fine subject, Gen. Alexander Webb. The two skilful full-length standing portraits of the brothers Knox of St. Paul's School, by Sergeant Kendall, while admirable in expression and finely painted, are a little stiff in pose and impression. The cleverest portrait in the display is undoubtedly John W. L. Alexander's of Worthington Whittredge, which, I understand, was done in two sittings. This is not only a speaking likeness, but is an extraordinarily good piece of work.

Hugo Ballin won the Isidor Memorial prize with his decorative figure composition, "The Bath," well drawn and composed, and rich in color, suggestive of a composite early Italian series of Madonnas. It is a strong picture all the same, even if it shows a trifle too plainly its inspiration.

Some comment has been caused by the comparative scarcity of examples of the older men in the display, Academicians and Associates. It is pleasant but sad to note a characteristic view of Lake Champlain, by J. B. Bristol, when one reflects that the brush which has delighted three generations with his silvery New England landscapes can be wielded no more. Edward Gay, whose pictures bear no evidence that he is a veteran and improve every year, has two typical landscapes, "June Day" and "The Willows—The Bronx," truthful, charming nature studies, full of "summer and the sun," and R. W. Shurtleff, who paints still as none other can, the American forest, also has two typical wood interiors, "The Woodland Byre" and "Solitude."

An Academy exhibition without J. G. Brown would be another Hamlet, etc., and here comes this other veteran with a characteristic boy canvas to show his able hand has not lost its cunning. A. T. Bricher, lately seriously ill, but now happily recovered, has a deserved place on the line for a large and characteristic coast scene, with "lapping waves on quiet shores."

The brothers Beal are well if not markedly represented. Gifford, by a good coast scene, "The Wave," and

Reynolds by a tender little landscape. William A. Coffin has a large and strong landscape, fuller in color than his wont, with good distance and air, and Howard Russell Butler sends a fine marine, "The Restless Pacific."

"At the Canal Lock," by E. L. Henry, is a small but as always an interesting canvas of olden days, and Leonard Ochtman's "December" is his usual tonal feeling landscape.

In "Moll Pitcher," C. Y. Turner recalls his mural work, a strong fine composition, full of life and movement. There are atmosphere and feeling of outdoors in Albert Groll's "The Cloud—Arizona" and in "The Cliffs—Baker's Island," F. K. Rehn makes a departure and shows a careful excellent study of rocks, as well as sea. George H. Smillie, in "Pigeon Cove Mass," shows his old time good color, atmosphere and distance effect, and Charlotte B. Coman in "The Harlem Valley from Quaker Hill" is at her best.

It seems to me that in "Rouen" George H. Bogert has produced, not only a fine and strong work, but has evolved from his Blakelock mood, good as it was, and struck out on a new road to fame. This large and dignified landscape, truthful, clear-airied and convincing, is the best canvas from Mr. Bogert's brush in some years. I like J. C. Nicoll's "Resistless Sea" better than anything from him in some time, and my compliments to W. E. Norton for his stirring, breezy marine, "In Tow." Cullen Yates's landscapes improve all the time. There are atmosphere and light and feeling in "The Uplands."

A thoroughly well painted portrait is that of Mrs. T. by Carroll Beckwith. The artist soars his canvas with the years. He rots not in color as of old, but his work has serious sweetness and a dignity that greatly attracts and impresses. Mrs. MacMonnies has idealized Mont St. Michel, has wisely suppressed the modern causeway and has painted the old mount, flushed with roseate dawn. She has made a good picture—one to remember.

Allen B. Talcott in "Moonlight—the Promised Land," shows perhaps the most poetical landscape in the exhibition, full of tender feeling and delicate tonal quality. H. R. Poore has handled a difficult equestrian portrait well. Ben Foster's "Early Autumn" is typical of those truthful good landscapes he knows so well how to paint.

"The Maid of the Manor," by Douglas Volk, has been noticed before in the Art News, when shown at Knoedler's last season. It is a pleasure to see the charming canvas again. H. M. Walcott's "The Wish," despite its dryness of color and flat tint effect, is one of the very best pictures shown. There is something indefinitely attractive in the composition, the expression of the girls, and the whole scene. A richer color scheme would bring this artist to the front rank of modern American figure painters in a bound.

Other pictures worthy of especial notice must be left to another day.

JAMES B. TOWNSEND.

One of the most important contributions ever made to Philadelphia's art treasures is being sculptured by Mr. Frederic Remington, and will be placed in Fairmount Park early in June, 1910. It is a life-size statue of a dismounted cowboy in the act of halting his pony, which apparently is about to plunge over a precipice. The statue will be of bronze and cost \$20,000. It is intended to erect it on East River Drive, north of Girard Avenue.

## CHICAGO.

The special exhibition of paintings in oils and pastels and drawings by George R. Barse of New York fills the gallery adjoining the western artists at the Art Institute. Aside from the coming of an artist who has grown famous, and a collection of works displaying a versatile genius, there is a certain friendly interest and pride to be taken in the career of Mr. Barse, who began study in the Art Institute school in its early days. Mr. Barse is a native of Detroit, where he was born in 1861.

Harrington Mann, is here executing commissions and holding an exhibition of his works in Rheinhardt's Auditorium Annex Gallery.

## WASHINGTON (D. C.)

From the exhibition of Mr. Kemeys' work the Corcoran Gallery of Art has acquired two bronzes for its permanent collection—the "Jaguar Lovers" and the "Covote—a Waif of the Plains." This is indeed a matter of congratulation. Both are valuable acquisitions, for they are to be numbered with the best Mr. Kemeys has produced. The purchase is a substantial tribute to the sculptor's memory and a sincere testimonial to the intrinsic merit of his work.

A week from to-day, December 28, an exhibition of paintings by Mr. Joseph Lindon Smith of Boston will open in the Hemicycle Hall of the Corcoran Gallery of Art. Mr. Smith has made a specialty of reproductions in water color of works of antique sculpture and has spent much time in study and investigation in Italy, Greece and Egypt. In the Corcoran Gallery he is represented by a painting of an antique statue and by a reproduction of the bas reliefs on the sides of the so-called "Sarcophagus of Alexander." A large part of the collection which will be shown here was exhibited at the Boston Art Club last month, where it aroused deep interest and attracted wide attention.

At the Library of Congress there are some interesting exhibitions in progress and contemplated. The Timothy Cole wood engravings deserve thoughtful attention, and the photographs of early Christian architecture and Italian paintings invite prolonged study.

The print division of the Library is arranging a display of the work of American illustrators. Through the copyright division the Library has been enabled to collect abundant material of the first order and for the past six months preparations for its exhibition have been in progress. This is a field of art which is well deserving of attention and yet one which makes popular appeal.

Arrangements have been made for an exhibition of textiles at the Corcoran Gallery of Art from February 12 to February 28, 1908, inclusive. This exhibition will be as complete and as comprehensive as the available spaces will permit. It will consist of a series of framed pieces of antique silks, brocades, velvets, etc., loaned by the Boston Museum of the Fine Arts, and of characteristic examples of rugs and tapestries from other collections, both public and private. During the earlier days of the exhibition a reception will be held at the Corcoran Gallery. At this reception the president of the National Society of Fine Arts, Mr. Charles M. Foulke, has consented to lecture on the tapestries exhibited, and Miss Flint of the Boston Museum has been invited to lecture on the museum exhibits.

## A COSTLY POSTAGE STAMP.

An unusual United States postage stamp has come into the collection of George H. Worthington, of Cleveland, at a price which is acknowledged to be about \$4,000. The stamp is a postmaster's provisional, issued in Alexandria, Va., in 1847, and is printed on blue paper. Three or four copies of the same stamp printed on buff paper were previously known, but this specimen is the only one on blue which has been discovered.

The stamp was on an old letter in the possession of Mrs. M. Fawcett, an old resident of Alexandria, has been handed down through the family and been preserved on account of family associations.

## FOREIGN ART SALES.

There was a large attendance December 18 at the Hotel Drouot, Paris, when the sale of the Robaut collection took place. It realized a total of 211,832 frs. (\$42,366). Several Corots came under the hammer, notably the "Belfry of Douai."

Sharp bidding between representatives of the Berlin Museum and the Louvre ended in the latter purchasing the work for 46,000 frs. (\$9,200). A monk seated reading, was purchased by M. Durand Ruel for 39,000 frs. (\$7,800). The "Duck Pond at Mortefontaine" was bought by an amateur for 10,800 frs. (\$2,160).

The Chasles sale concluded December 18. The total realized was 616,126 frs. (\$123,225). The chief price of the last sitting was 10,500 frs. (\$2,100) for a Louis XVI. desk.

At the Hotel Drouot the sale of Greek coins December 20 drew a large attendance, the total for the day being 57,480 frs. (\$11,496). The highest price was 16,000 frs. (\$3,200), paid by Herr Hirsch, of Munich, for a silver tetradrachm of Thermae Himerenses City, conquered by the Cathaginians in 408. The coin is a unique Carthaginian piece bearing the signature of the Greek artist Klitas. It bears the head of a nymph, adorned with jewels. Around it are three dolphin; on the obverse, galloping quadriga and Auriga, crowned by victory. A similar piece, but of doubtful attribution, was sold for 1,100 frs. (\$220).

## RUGS AT HIGH PRICES.

The first of a four-days' sale of Persian mosque and palace rugs was held December 18 at the Fifth Avenue Art Galleries. One hundred and fifty pieces were disposed of at a total of \$12,100. The second day brought \$15,465, making a total for the first two days of \$27,565. The highest price paid was \$2,400, which Miss Jane Whittemore gave for a royal Kermunshah palace rug.

The amount realized December 20 was \$17,182. The top price was \$1,050, paid by Miss W. Rutherford for an old Tabriz carpet, about 16 by 12 feet. A royal Meshed Khorassan palace carpet cost J. A. Caldwell \$975, the second highest price. The same amount was paid by Frank Cavan for a Kermanshah palace carpet, 18 by 13 feet.

The sale of Persian rugs finished December 21 with a flourish, when the highest prices of the week were realized. Two hundred and five numbers of the catalogue brought \$33,315, making the grand total of the whole sale \$78,062.

Richard White with \$3,100 paid the highest price of the day and the auction for a Persian silk carpet.

## WITH THE DEALERS.

Mr. Edward Brandus is due to-day on La Provence.

Mr. Eugene Fischof is not expected earlier than February.

Mr. Joseph Duveen was expected to arrive from Paris yesterday.

Mr. Thomas E. Kirby of the American Art Association, is still confined to his house in Twenty-first Street, suffering from rheumatism.

The portraits by Mrs. Adele Herter at Knoedler's, which have attracted many art lovers, will remain on view there through to-day and will be succeeded by an exhibition of portraits by A. Benziger. In the lower gallery the remarkable display of early English mezzotints still remains open.

At the Scott & Fowles galleries, No. 295 Fifth avenue, there are now, in addition to the interesting canvases by Sir Thomas Lawrence, Gainsborough, Roybet and Jose Weiss, already described, an excellent example of Jules Breton, a single figure of a peasant girl, a small interior with figure by the late George H. Boughton, by the late George H. Boughton.

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in quality and expression; two small and characteristic landscapes by the popular English painter, B. W. Leader, a good example of the Academician, David Murray, and a small, choice Harpignies.

There will be no special exhibition at the Macbeth Galleries this week, but work by Jerome Myers will be placed on view January 6.

The exhibition of early Spanish and Italian pictures is still on at the Ehrich galleries, No. 453 Fifth avenue.

At the Fifth Avenue Art Galleries, No. 546 Fifth avenue, corner of Forty-fifth street, the artistic properties formerly owned by the well-known firm of Sypher & Co. will be on exhibition December 30 and 31, and will be sold by Mr. James P. Silo on Thursday, Friday and Saturday afternoons, January 2, 3 and 4, at 2.30 o'clock each day, which suggests a Meyer von Bremen

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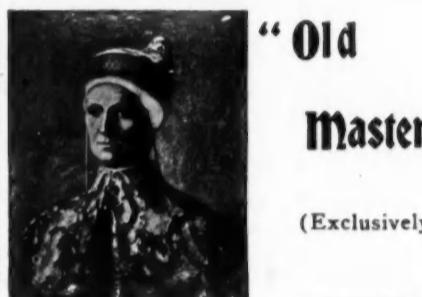
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